

APR 27 1936

# CARNEGIE

## MAGAZINE

CARNEGIE  
INSTITUTE

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INSTITUTE OF TECHNOLOGY

CARNEGIE  
LIBRARY

VOLUME X

PITTSBURGH, PA., APRIL 1936

NUMBER 1



YOUNG WOMAN WITH DIRECTOIRE HAT

BY ELISABETH VIGÉE LE BRUN

LENT BY MRS. R. B. MELLON

(See Page 3)

## THE CARNEGIE MAGAZINE

### THE CARNEGIE MAGAZINE

PUBLISHED MONTHLY, EXCEPTING JULY AND AUGUST, IN THE INTEREST OF THE CARNEGIE INSTITUTE, THE CARNEGIE INSTITUTE OF TECHNOLOGY, AND THE CARNEGIE LIBRARY, PITTSBURGH, PA. SUBSCRIPTION PRICE ONE DOLLAR A YEAR; SINGLE COPIES TEN CENTS. ON SALE AT INSTITUTE POST OFFICE AND PRISCILLA GUTHRIE'S BOOK SHOP.

OFFICE OF THE PRESIDENT OF  
THE CARNEGIE INSTITUTE

SAMUEL HARDEN CHURCH, Editor  
EMILY R. ALTER, Editorial Assistant

#### EDITORIAL COUNCIL

ANDREY AVINOFF      RALPH MUNN  
MARSHALL BIDWELL      HOMER SAINT-GAUDENS

VOLUME X      NUMBER 1  
APRIL 1936

That what we have we prize not to the worth  
Whiles we enjoy it; but being lacked and lost,  
Why, then we rack the value, then we find  
The virtue that possession would not show us  
Whiles it was ours.

—MEASURE FOR MEASURE

—12—

#### HOURS OF ADMISSION—ALWAYS FREE

Daily from 10 A.M. to 10 P.M.  
Sunday from 2 to 6 P.M.

#### FREE ORGAN RECITALS

From October to July. Every Saturday evening  
at 8:15 o'clock, and every Sunday afternoon at  
4:00 o'clock.

MARSHALL BIDWELL, Organist

—13—

The Carnegie Institute, in the broadest sense, holds its possessions in trust for mankind and for the constant welfare and happiness of the race. Anyone, therefore, who by a gift of beautiful works of art, or objects of scientific value, or a donation to its financial resources, aids in the growth of these collections and the extension of its service is contributing substantially to the glorious mission of the Institute.

The Carnegie Institute will be the final home of every worthy collection of pictures and museum objects when the men and women who have chosen them wish to have the world enjoy them.

—ANDREW CARNEGIE

The CARNEGIE MAGAZINE freely grants permission to newspapers and magazines to reprint without limit the articles that appear in its pages.

#### BON JOUR, MR. PHILLIPS!

When the rivers rose over Pittsburgh they engulfed the larger part of its business district and an extensive section of its residential quarters. This submersion was sufficiently terrifying, but beyond the actual flood itself the waters paralyzed the power stations of the city so that all elevators throughout the entire community were stopped, all telephone and radio operations were cut off, and all electric lighting and all heating plants were put out of use. Beyond the need even for food, clothing, and shelter was the instant demand for power. And Frank R. Phillips, president of the Philadelphia Company, was the man who met this requirement with astonishing effectiveness. While his own enormous system of equipment was useless in the clutch of Old Man River, he used a magician's skill to make temporary connections with outside cities, until little by little the flow of power began to restore the resources of civilization, and at last Pittsburgh was heated, lighted, lifted, telephoned, and radioed. Night and day Mr. Phillips was on the job, the indispensable man in a great calamity.

#### MRS. MILLER'S CENSURE DEMOCRATIC NATIONAL COMMITTEE

WASHINGTON, D. C.

DEAR CARNEGIE:

Enclosed find check for two renewals. . . .

I enjoy the Magazine very much, although I wonder at times why an art magazine should be used as a vehicle to advertise the personal political views and antipathies of its editor.

—EMMA GUFFEY (MRS. CARROLL) MILLER

With deep appreciation of Mrs. Miller's fine spirit of civic leadership, and sharing the personal admiration cherished by all who know her, let it be said that the CARNEGIE MAGAZINE is not an art magazine, but a magazine devoted to a civilization in which art, science, literature, and education may prosper and flourish. These things cannot live in a topsy-turvy world, nor in any country where the government is inefficient, corrupt, or dictatorial. We see the effects of government control of the intellectual life in Germany, where the things we have named are ailing and diminishing, and where the authority of the mind has lost its free and initiatory power in those great institutions of learning that were formerly the glory of the world. When, therefore, the Editor views these disturbing scenes through his Window, and comments upon them in measured words, he is not presenting his "political views and antipathies," but he is merely trying to do his share, however humble or insignificant that may be, in striving for the restoration of a world in which liberty, peace, and order shall prevail.

#### MAGAZINE INDEX

An Index to Volume IX (April 1935 through March 1936) has been prepared and can be had on request.

# A REVIEW OF FRENCH PAINTING

By GUILLAUME LEROLLE

*European Fine Arts Representative of the Carnegie Institute*

[The current exhibition, assembled by Homer Saint-Gaudens before his recent departure for Europe, offers through fifty notable examples a resumé of French art from the fourteenth century through the first third of the twentieth. In the article that follows, Mr. Lerolle, who has represented the Department of Fine Arts since 1921 and is an attaché of the department of paintings and drawings at the Louvre, traces briefly the history of French painting through the past six centuries.]

FRANCE in the tenth century began to emerge from the dark period into which it had been plunged when the Roman Empire collapsed under the heavy hand of the barbarians. For many generations the Greek and Roman civilizations had practically ceased to exist, and the times had been bleak indeed for the whole of Europe. The meager intellectual life that survived had taken refuge in the monasteries, where it was preserved by the monks, the only men in the Middle Ages who could read and write. They lived quietly behind the thick walls of their Romanesque buildings, where they studied and prayed when brigands did not compel them to defend their lives, their property, and the people under their protection.

But slowly and laboriously a new civilization based on Christianity took form. War against neighbors became less frequent. Churches, monasteries, and even castles looked less like fortresses; people once again began to enjoy life and to feel the need of adorning it. The primitive crudeness

of Romanesque paintings gave way to the more elegant lines of the Gothic which, contrary to the Germanic sound of the name, originated in France. The monks, whose illuminated manuscripts have never since been equaled in beauty, were wont to travel extensively. From Rome and other places of pilgrimage they returned with ideas which gave to their art a cosmopolitan quality that has not been duplicated in later centuries.

Each country or each part of a country took for its own the style of art that pleased it most. The courts again became wealthy, and the king and his courtiers with their grand ladies commissioned artists to create beautiful things for them. Among these was Van Eyck, born in Flanders about 1385, who began to work on manuscripts for the King of France in Paris. As soon, however, as Van Eyck discovered that the Duke of Burgundy was richer than the king, he transferred his allegiance to the Burgundian court at Dijon, later following it to Flanders when the duke became the suzer-



THE PRAYING WOMAN  
AVIGNON SCHOOL  
Lent by Merle J. Trees



THE VILLAGE PIPER

By ANTOINE LE NAIN

Lent by the Detroit Institute of Arts

rain of Flanders and settled in Bruges.

In spite of a constant migration of artists, France developed and kept her taste for good drawing and neat work. Style was demanded, and those who had it were at once claimed as French, although they were sometimes definitely of foreign origin. Because many of the artists of the early period are unknown, it has become necessary to classify them under broad denominations, such as *Maitre de Moulins* or the school of Avignon. "The Martyrdom of Five Saints" in the present exhibition belongs to the first artist, and "The Praying Woman" belongs to the second classification. In the fifteenth century the city of Avignon was the seat of the Pope during his banishment from Rome. Since he was almost always an Italian, it is very probable that some of the unknown painters attributed to the school of Avignon were Italians, yet their works differ decidedly from those of any of the Italian schools. We have referred to only two of these

early groups, but of course there were many others.

It must not be forgotten that, even after the foundation of the French Royal Academy in 1648, an artist submitted as an artisan to the very strict rules of the Guild of the Painters, sometimes called the Academy of St. Luke, serving his appointed time as an apprentice and then as a companion under the mastership of a member of the guild. Not until he had painted his *chef d'oeuvre* could he be accepted as a member, or master-painter.

Often a painting, more especially a larger composition or decorative panel, was not done by a well-known artist but by the pupils he had working under him and under his responsibility. Frequently only the face and hands were painted by the master, who left the draperies, flowers, landscapes, and background for his pupils to complete. We find many examples of this among the more productive painters—a notable instance is Claude Gellée, called Le Lor-

rain, who in the seventeenth century painted his composed landscapes of sunsets or sunrises, while the figures in his pictures were generally filled in by others later, among them Nicholas Poussin.

Royal patronage was general in Europe at this time, and so the best painters in France were often supported by the French kings and their families, and even by their courtiers when they had money enough to include a painter in their suite. A painter was often chosen to serve in such a capacity because of his special ability to seize the likeness of a sitter. In the fifteenth and sixteenth centuries the court of France employed many of these painters, among them—Fouquet, whose work in this exhibition is a portrait of Louis XI; Jean Clouet; his son François, here represented by a portrait of Elizabeth of Valois, the daughter of Henry II; and by Corneille de Lyon.

When at the end of the fifteenth century the kings of France undertook a series of disastrous wars against the Italian republics, they and their courts for the first time became acquainted with the refinements of the Renaissance in Italy. Francis I, who reigned from 1515 to 1547, a contemporary of Henry VIII of England, was a king of great culture, intelligence, sensitiveness, and wealth. He brought back from Italy many workmen commissioned to paint decorations at the Palace of Fontainebleau and to teach their craft to French painters. For a long time thereafter the French had one consuming aim—to match the excellence of the great masters of the Italian Renaissance. When possible, they went to Rome to study under the Carrachi or Caravaggio, or under Albani or Guido Reni, who were credited with perpetuating the tradition of the old masters of the Italian triumphal period of the sixteenth century.

Two of the most important French painters of the late sixteenth and early seventeenth centuries took their inspiration from the Italian masters:

Simon Vouet, who founded a school in Paris where artists who could not afford to go to Rome might study art from Italian copies; and Nicholas Poussin, who went to Rome as a boy and, with the exception of a year spent in France, lived there all his life. His Arcadian inspiration, "Moses Defending the Daughters of Jethro from the Insolent Shepherds," is included in the present exhibition.

In France the traditions of the earlier portrait painters lived on in the un-Italianate, penetrating works of such painters as Philippe de Champaigne of the early seventeenth century, whose "Portrait of a Man" is shown in this survey. The peak of official art, however, was reached in heroic portraitists and decorators like Charles Le Brun and Mignard, who glorified the elaborate court of Louis XIV and his palace at Versailles.

The pompous style of the baroque period gained a lighter tone only after the passage of a number of years. Not until the middle of the seventeenth century do we find artists like Blanchard daring to introduce a touch of atmosphere and informality into their compositions—innovations that can probably be traced to the influence of the Flemish artists and possibly of Rubens, who had been invited to the French court to execute some large decorations. Convention and dignity, however, continued to prevail at least in the court, although the Dutch school, which expressed itself in smaller pictures of interiors and everyday scenes, was fast gaining enthusiastic attention. Men like the brothers Le Nain from Laon in the north of France—Antoine, Louis, and Mathieu—in the seventeenth century most successfully demonstrated that a quality decidedly Dutch could be adapted to the French temperament. A study of Antoine's "The Village Piper" and the younger Louis' "Peasants in a Landscape" in the exhibition leaves no doubt that they were painters of the people and not of the official group.

The next point of departure came with the exquisite Watteau, who lived during the latter part of Louis XIV's reign. Typical of his "galant" inspiration is his small scene called "Italian Serenade" now on view. Resembling him in his grace and charm were Pater and Lancret, who prove by the costumes of their models that they belonged to the very early eighteenth century.

Times were changing rapidly. After the death of the old king came the Regency and the rule of Louis XV. In reaction to the severity of the preceding era, a demand for greater lightness brought forward such artists as Boucher, with his delicate "Bathing Nymph" in this exhibition; Fragonard, with his exaggerated and poetic "Délices Maternelles"; and De Troy, with two scenes of the romantic fashion, who sounded the note for eighteenth-century painting, now considered the most

delicate and charming period of French art. Watteau, Pater, Lancret, Boucher, Greuze—represented in the exhibition by his sentimentally feminine "Indolence"—Van Loo, Fragonard, and Hubert Robert created delightful little scenes and large decorative paintings with equal ease; while Chardin did wonderful still lifes like "White Pot, Grapes, Pears, and Plums" in the exhibition; and Largillière, Nattier, La Tour, Ferronneau, Drouais, Mme Vigée Le Brun—her "Young Woman with Directoire Hat" is reproduced on the cover—painted beautiful portraits of all the well-known men and women of the day. Certainly French painting has enjoyed few periods that have been more important.

But even the best of periods cannot resist change. So with the archeological findings at Herculaneum and Pompeii and the discovery of Egyptian art, romanticism was forgotten in the new



MOSES DEFENDING THE DAUGHTERS OF JETHRO FROM THE INSOLENT SHEPHERDS

BY NICHOLAS POUSSIN

Lent by the Minneapolis Institute of Arts





UNCLE AND NIECE

By EDGAR DEGAS

Lent by the Art Institute of Chicago

revival of interest in classicism. The new generation discarded the over-poetic and sentimentalized subjects of its predecessors and now turned to Pompeian frescoes and to Roman sources for artistic authority. The moment had arrived for the French Revolution and republicanism when, while the care-free danced and gambled, the true patriots took unto themselves the impressive pseudonyms of Brutus, Cato, and of similar heroic figures in Roman history. David, who as a boy had painted mythological pictures in a style reminiscent of Boucher, turned to a more austere art and made large compositions of "The Oath of the Horaces" and "The Sabines." When he did not delve into the Latin past, he painted very beautiful, although sometimes cold, classical portraits, of which "Mme de Servan," now being shown, is typical.

His pupil Ingres carried the traditions of his master on into the nineteenth century, emphasizing purity of line and formality of pose and technique, characteristics well exemplified in his "Portrait of a Man" in the exhibition. A contemporary of Ingres, Eugène Delacroix, while admiring the dignity of his fellow painter, feared that this form might draw away from the vitality of nature and lead to academic sterility. In support of his contention we have only to study Ingres' less talented followers who became either too frigid or too sweet. To counteract this influence, Delacroix went to Morocco, where he made from life a considerable number of paintings, drawings, and documents. We have in this exhibition one of his colorful, dramatic "Lion Hunt" canvases, a product of his African trip.

He it was who pointed the way to a

new style of art in which the personality of the painter occupied a dominance it had never before held. We know full well that Rubens' works were not always or entirely done by his own hand—a fact equally true of Charles Le Brun, of Boucher, and of a good number of others—but we cannot possibly imagine Delacroix or any of the men who came after him leaving a part of a picture to be finished by their pupils.

Of course, after Delacroix, the old method did not completely die, for we still find in his day painters like Bouguereau, whose style might lead us to believe that he really belonged to the eighteenth century. The elevated social status of the painter had by this time started to bear results. He was no longer an artisan; he had now become an artist, a poet. Photography had been invented. He was asked for the first time to treat a subject not as it seemed materially to be, but as he interpreted it. And it was the interpretation that counted most of all. Thus was opened the way for the artist to discover new theories concerning both the aims and the means of art.

Meanwhile, the Barbizon school on the edge of the forest of Fontainebleau became engrossed in the contemplation of nature. We see the best examples of this school in Corot's "Young Woman in Red Bodice," Daubigny's "River," and Millet's "Young Girl Looking in Mirror"—a most unusual interior subject—all taking their rightful place in this exhibition.

Daumier, the caricaturist, used his talent for caustic social and political satire, as his "Street Musicians" currently represented well testifies. The impressionist school of the late nineteenth century is shown in the exhibition by their leader Manet and by five others. Manet's "The Railroad," Berthe Morisot's "Mme Boursier and Her Daughter," Monet's "Falaises aux Petites Dalles," Renoir's "The Two Little Circus Girls," and Degas' "Uncle and Niece" all illustrate the way in

which these nature painters interested themselves in the play of light on an object or a scene; while Courbet strove to portray the reality of an object in nature, neither romantically veneered nor poetically transfigured. Such a picture is his noted unfinished composition "La Toilette de la Mariée."

After these experiments came Cézanne with his inventions to depict form and space, represented here with a study of a man called "The Bather"; Toulouse-Lautrec, the ironic painter of the Bohemian scene, with a typical canvas shown here, "Au Moulin Rouge"; Gauguin, with his individual steps in the use of color, well illustrated by his "Landscape—Tahiti"; Redon, whose exotic colorings and mystic inspiration are found in "Vase of Flowers"; and finally the revolutionaries of the early twentieth century: Matisse's "Woman in an Interior"; Derain's "The Small Bridge"; Picasso's "Bal Tabarin"; and a host of others with their expressionism and abstraction, like Braque's "Lemons and Napkin Ring"; cubism, and all the variations of the "modern," each with its individual approach to the esthetic. No guild, no academy, no influence of wealth has the power longer to dam up the various tendencies into one single channel. Every artist strives for himself, according to his own nature, temperament, and culture. The evaluations of these current phases of painting must wait for later judgment. However, based on the experience of the past, it may well be that the significant innovators of the first third of the twentieth century will take their place in the continuity developed by the long line of artists who have maintained unchallenged the position of France in the fine arts.

Throughout the tradition of French painting there remains always the effort for clarity, fineness and precision of technique, restraint, sincerity of interpretation, and that elusive quality of intellectual honesty.

[The exhibition will continue through May 14.]



## EDUCATIONAL USES OF THE LIBRARY

*A Review of 1935 Brings Out Significant Shifts in Tastes and Trends*

BY RALPH MUNN

*Director of the Carnegie Library of Pittsburgh*



THE libraries throughout the United States report that the demand for books for home reading is receding from the abnormal peak reached during the worst of the depression.

In Pittsburgh circulation has declined 8 per cent since the record year 1932, but it is still 38 per cent above the 1929 level. From the viewpoint of community welfare this reduction in demand is perhaps regrettable, although it is unquestionably true that during 1931 and 1932 many people were attracted to the Library who would never have come under normal conditions. Librarians like to believe that everyone is a potential reader, but the facts are all against us. During the height of unemployment and before work-relief projects began, many came to the Library for no better reason than that there was no other place for them. With the return of employment and money for amusements some of these people no longer come. That the Library has permanently claimed even a part of them would seem to be adequate cause for congratulation.

From the viewpoint of the Library itself this falling demand, relatively slight though it is, has been most fortunate. With the staff far below normal in numbers, and with shortened periods of opening and the consequent crowding of the work into fewer hours, the librarians could not have stood the physical strain much longer. Serious readers were penalized through the in-

ability of the librarians to give sufficient time to advisory services. The wear upon the book collection was so ruinous that it will take several years of liberal buying to restore it to its former strength.

Fully believing that we shall in time far exceed the record of service established in 1932, we are all working toward expanding library services and the number of people it reaches. This growth should come naturally and gradually, however, in order that our resources may be developed to keep pace with the increasing demand.

It is interesting to note that as the borrowing of books declines the reduction is confined exclusively to novels, while there has in fact been a slight increase in the use of adult nonfiction. There were 94,029 fewer novels but 12,063 more books of nonfiction borrowed in 1935 than in 1934.

This fact might fairly be interpreted to mean that the Library has retained the interest of those who read more serious subjects. It probably should not be interpreted to mean, however, that people generally are turning to more serious reading. The factor of supply must be considered as well as that of demand, and the Library cannot deny that it has supplied new fiction in exceedingly small amounts. We shall probably come near the truth if we conclude that those who desire non-fiction have found a supply that held their interest, while those who desire new fiction have become discouraged and are looking more often to the commercial lending libraries for their novels.

When a depression budget struck 33 per cent from the Library book fund, the supply of fiction was chiefly affected. Only 17 per cent of the 1935

adult book fund could be spent for fiction, including the replacement of all standard novels. The remaining 83 per cent was required to purchase the reference, technical, and other books of nonfiction that are essential to keep the collections up to date in important fields of knowledge. There has been discrimination against the novel, not because it is in any way unworthy, but because the purchase of novels could be severely limited with the least permanent harm to the strength of the collection.

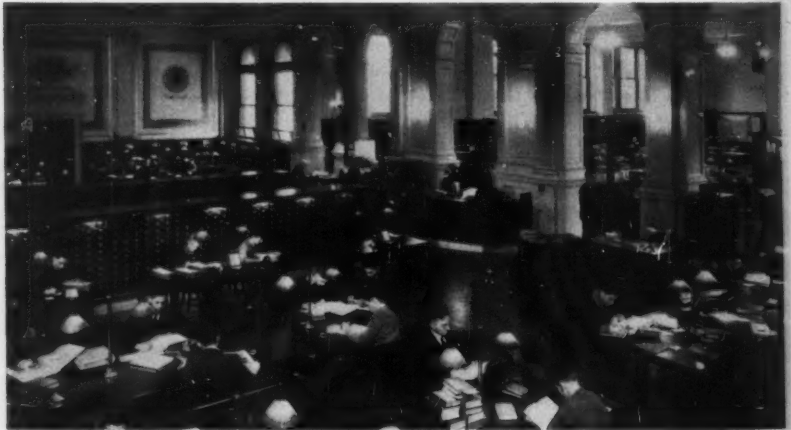
Whether judged by standards of literary or social significance, some of the novels published each year are of prime importance. As soon as book funds can be increased, the Library must purchase a greatly enlarged supply of these novels.

Lending books for home reading is not only an important function of the American public library but it is one which is easily measurable and which produces statistical records which are impressive—3,933,097 books lent here last year. Reference and reading room services may, however, be of even more importance, and it is well to remind ourselves occasionally that the greatest of libraries, such as the Library of

Congress, the British Museum, and the Bibliothèque Nationale, are maintained for reference and research purposes only.

Last year about 45 per cent of the adult book funds were spent for reference books and periodicals, none of which can ever leave the Library. For this reason their extensive use cannot be measured by any unit expressible in millions, as is the case with books bought for home reading. It can only be recorded that during 1935 the reference departments gave information on 46,162 questions of sufficient difficulty to require a search for facts by a librarian. This is an increase of 1,023 over 1934. Many of the questions which came to the Technology Department and the Business Branch were of vital importance to Pittsburgh industries; in the Reference and Fine Arts Departments lectures were prepared and later heard by large audiences. Yet there is no way in which the value of this work to the community can be measured.

Twenty-one librarians devote all of their time to aiding readers in the reference departments and the Business Branch, and the work of many others is required to catalogue the books and keep the collections in order.



REFERENCE ROOM, CENTRAL LIBRARY

Much of the searching for information centers in this and other study rooms, where readers received aid in the solution of 46,162 difficult questions during 1935.

## THE CARNEGIE MAGAZINE

The work of the Readers Counselor also contributes toward purposeful reading. During 1935 he held 1,679 conferences with readers; and reading courses, especially made to meet their own needs and interests, were begun by 324 people.

Miss Marian Comings, Art Librarian, has for several years formed small groups of people interested in meeting regularly to study different phases of the fine arts. Historic textiles and Renaissance painting were the discussion subjects during 1935.

Much of the enthusiasm for books of a thought-provoking nature can be traced to the influence of the Pittsburgh Community Forum and the many excellent speakers who have appeared in the city. Books upon the cooperative movement, arguments against war, trends in government, foreign relations, and social security have all been in demand. Books on the depression and all of the panaceas offered in its earlier years are definitely losing ground. The economic study of the depression sponsored by the Maurice and Laura Falk Foundation of Pittsburgh, embodied in the four-volume report by H. G. Moulton and his associates of the Brookings Institution continues, however, to have many readers.

The first step toward recovery from the retrenchments forced by the depression came during 1935, when four of the smaller branches regained their independent status. Throughout 1933 and 1934 these branches had been administered in pairs, each branch being open on alternate days only and the same staff caring for two branches. This arrangement worked a distinct hardship upon the public, particularly school children who had lessons to prepare, and it put a crushing physical burden on the staff. Each of these branches is now open during parts of five days a week and each has its own staff. Full-time opening must be restored as soon as funds permit.

The Library departments devoted to children, although mentioned in this final paragraph only, continued their

invaluable work in cultivating the reading habit among boys and girls. Nearly 1,700,000 children's books were lent for home reading, and the children's rooms and school libraries contributed greatly toward the activities of both public and parochial schools.

## RADIO PROGRAMS

### TALES THAT NATURE TELLS

EVERY FRIDAY EVENING AT 6:15 OVER KDKA

#### APRIL

- 24—"Shall We Allow Our Children to Have Pets" by Jane A. White, Assistant Curator of Education, Carnegie Museum.

#### MAY

- 1—"A Mount Rainier Alpine Meadow," by Edward H. Graham, Assistant Curator of Botany, Carnegie Museum.  
8—"Nature in the Backyard," by W. L. Henderson Jr., Graduate Assistant in Biology, University of Pittsburgh.  
15—"When Reptiles Ruled the Earth," by J. J. Burke, Vertebrate Paleontologist, Carnegie Museum.

### CARNEGIE TECH PRESENTS

2:30 P.M. OVER WCAE

#### APRIL

- 25—Student Symphony Orchestra conducted by J. Vick O'Brien playing Massenet's "Overture to Phaedra," and Liszt's "E Flat Concerto" with Aurelio Greselin as piano soloist.  
28—Dramatization of John Howard Payne's "Clari" by student players.

#### MAY

- 2—Student Symphony Orchestra.  
5—Chamber-music recital by string ensemble conducted by Karl Malcherek.  
9—Student Symphony Orchestra.  
12—Scenes from Herman Sudermann's "The Far-away Princess."

### PITTSBURGH SYMPHONY ORCHESTRA

BROADCAST FROM CARNEGIE MUSIC HALL

EVERY THURSDAY EVENING AT 8:00 OVER KDKA

#### APRIL

- 23—Orchestra conducted by Antonio Modarelli, with Reed Kennedy, baritone, as guest soloist.  
30—Mr. Modarelli conducting, with Charles Hackett, tenor.

#### MAY

- 7—Mr. Modarelli conducting, with Reed Kennedy, baritone.  
14—Mr. Modarelli conducting, with Queena Mario, soprano.

[Free tickets for the Pittsburgh Symphony broadcast can be obtained from any Pittsburgh Plate Glass Company dealer on request.]

## INTERNATIONAL WATER COLORS



FROM THE BRIDGE

By REGINALD MARSH

**W**ATER-COLOR painting is limited by its exacting, inelastic technique. It depends largely on the mood it creates, the atmosphere it conjures up, and the plastic forms it is able to build into a picture. When done with skill, imagination, and a proper understanding of its limitations, water color is a most satisfying medium, rewarding its maker and those who behold it.

The Carnegie Institute is glad once again to welcome seventy-six water colors selected from the annual International Water Color Exhibition at the Art Institute of Chicago—a limited number of them from European countries and a large representation from the United States. The original exhibition at Chicago contained a group of fifty brilliant water colors by Isaac Grünewald, of Sweden, which were brought to this country by the Carnegie Institute and shown here in January, 1935.

The whole range of water colors may be seen in this exhibition. It can be said at once that the Europeans, such as George Grosz, Yovan Radenkovitch, Laura Knight, Hermine David, Jean Dorville, and Jules Emile Zingg, display a remarkable command of their medium. They make the most of the restrictions it imposes upon them to obtain results that reflect the art at its best.

Among the Americans Reginald Marsh presents "From the Bridge," in which he utilizes the basic white surface of his paper. It is excellent in design, delicate in color, and original in point of view, and ranks with the best the Europeans have to offer. Waldo Peirce's "Dry Tortugas," humorous and pleasing in color, displays to advantage his control over the medium. Russell West in "Mid-August, Provincetown" presents a clear, crisp, and well-defined scene. "Village of Mur-

ray Bay" is the title of an interesting water color by Ernest Fiene, and in "Burro" Stefan Hirsch offers a sympathetic study of a patient little animal in appropriate dull colors. "Landscape" by Constantine Pougialis, which was awarded the William H. Tuthill Prize of \$100 at the Art Institute of Chicago, is powerful in design and vivid

in color. John E. Costigan in "Storm Clouds" demonstrates how effectively deep colors and blocked-in figures can be used.

The showing, current through May 1, runs the gamut of technique and subjects and has much to give to those who are interested in this medium.

J. O'C. JR.

## CARNEGIE TECH'S "OPEN HOUSE"

*The Thirtieth Visitors' Night to Be Held on April 24*

FOR the thirtieth time in its history the Carnegie Institute of Technology will hold its annual exhibition on the evening of April 24, when the public of Pittsburgh is invited to inspect its facilities and to learn how a great educational institution functions.

All the buildings will be open at 7:30 P.M., where students will be at work in the laboratories, studios, and shops of the three colleges. Among many of the student groups regular class work will be in session; in other groups special demonstrations will be conducted.

A timely exhibit will be found in the Hydraulics Research Laboratory, where several dam models that have been tested there as part of the Pittsburgh flood-control project will be on display. A model of the Bluestone Dam in West Virginia will be in operation in the flume.

In the College of Fine Arts a continuous program of entertainment will be provided by the Departments of Music and Drama in the Little Theater. Drama students will give the one-act play "Hector" by C. J. Logan, Pittsburgh playwright, and music students will be heard in a recital. Exhibitions of stage models and of the work of the Departments of Painting and Design, Sculpture, and Architecture will be held in the same building.

The annual fashion show by students of the Department of Costume Eco-

nomics will be held in the gymnasium in Thistle Hall at 8:30 P.M. The fashions will be modeled by the students who have designed and made them. In the Margaret Morrison Carnegie College various exhibits in physics, biology, household economics, social work, and secretarial studies will be presented.

Complicated apparatus used by the Departments of Electrical and Mechanical Engineering will be shown in Machinery Hall. The wind tunnel and other apparatus used in testing airplane models will be in operation.

On the top floor of Engineering Hall the amateur radio station W8NKI, which carried many emergency messages during the flood, will be demonstrated by members of the transmitters' club. In the same hall some of the wonders of physics and chemistry will be shown.

A low-cost house, planned and built by students in the Department of Civil Engineering, will be on display in the Masonry Shop of Industries Hall. This building also contains the shops used by engineering students and the Department of Printing, with its complete composing rooms, typesetting machines, presses, and its advertising-design studio.

A dress parade by the Reserve Officers Training Corps on the campus adjoining the Morewood Avenue entrance will precede the exhibition at 7:00 P.M.





## THE GARDEN OF GOLD



**I**N the contemplation of the great flood that engulfed Pittsburgh in March, we are not going to say very much just now about the planting of money in the Garden of Gold. Pittsburgh is built upon a site that is lapped by three rivers—the Allegheny, the Monongahela, and the Ohio, formed by the first two. These streams rose over their banks to a height of forty-six feet in the channel, and what is called the downtown section, mainly for business but in part for residence, was inundated beyond anything known in the history of this community.

Sir Harry Brittain, a gentleman who is well known to Pittsburgh, writes thus from London:

"I have such happy memories of my visit to Pittsburgh that I was filled with sympathy on reading of the sad times through which the old city was going in the floods of last week, and I share with thousands of your well-wishers on this side in the hope that normal conditions may soon return. One line in the English papers was, I am sure, correct—that notwithstanding all troubles and dangers the spirit of the people of Pittsburgh was quite undaunted."

Sir Harry is right. No sooner had the treacherous waters begun to subside than our people, instantly forgetful of their losses and in spite of a common destitution, took up the work of rebuilding their shattered homes, restoring all physical damage, and healing the wounds that were hurting the body and the spirit alike.

But turning away from these vicissitudes, it is well sometimes to take note of what philanthropy is doing in other places, because it is so often an incentive to our own people to do similar works.

The death of Roger Deering brought to Northwestern University a gift of

\$7,000,000, the largest single bequest given to an institution of higher education since 1922, when George Eastman left \$14,000,000 to the University of Rochester.

In like manner the death of Mrs. Agnes Wahl Nieman, who was the widow of Lucius W. Nieman, founder of the Milwaukee Journal, brought a gift estimated at \$5,000,000 to Harvard University. Her will grants to the authorities of Harvard the "broadest discretion" in using the fund "to promote and elevate the standards of journalism in the United States and educate persons especially qualified for journalism."

These things may well be kept in mind here, for if our friends in Pittsburgh will give the Carnegie Institute of Technology, by direct donation or bequest, \$4,000,000 by July 1, 1946, the Carnegie Corporation of New York will double that sum, or any part of it, on that date. It is highly encouraging to be able to say that \$500,000 of our \$4,000,000 has already been raised.

Furthermore, the Carnegie Institute, having raised \$193,000 of a stipulated sum of \$200,000, must have in hand the remaining \$7,000 from its friends by July 1 of the present year in order to receive \$350,000 from the Carnegie Corporation—this transaction, when completed giving it a new endowment of \$550,000, for thus does money grow when planted in this Garden of Gold.

In the meantime the Board of Public Education of Pittsburgh keeps up its noble cooperation in providing means for the school children to make their visits three times a year to the Carnegie Institute, where they absorb the elements of all the exhibition halls. The annual contribution that the Board makes is \$15,000, and we now find that our money gifts from that source have increased our grand total in this number to \$1,832,279.71.

## ADOLESCENT ART

### *The Ninth National High-School Arts and Crafts Exhibition*

BY MAURICE R. ROBINSON

*Editor of the Scholastic Magazine*

FOR the ninth successive year some ten thousand art objects created by high-school boys and girls of our country were recently moved into empty galleries of the Carnegie Institute, uncrated, catalogued, classified, viewed by a preliminary jury whose members eliminated some six thousand pieces, and from the remainder a final jury chose an exhibition and awarded twenty-one art-school scholarships and a hundred cash prizes.

The creative thought, the restless nights, the striving days, the years of self-disciplined work, the shattered as well as rewarded hopes that are packed into the activities described in that one short preceding paragraph are inestimable. They frighten even as they delight the sponsors and the jurors who planned and conduct this annual event. Would that there could be an enterprise like this with its joyful awards but without its depressing disappointments!

Last September the art departments of a thousand high schools distributed to their youthful artists copies of Scholastic containing the instructions,

rules, and prize announcements for the current High-School Arts and Crafts Competition and Exhibition. Class work was thus given a stimulating objective. At the suggestion of the Scholastic awards committee of art educators local eliminations were made by teachers and supervisors, who chose from the student art work of the year the best objects to be entered in the national competition. A thousand boxes, cartons, and packages were thus shipped to Pittsburgh.

Included in the shipments from the various schools were two hundred portfolios, each containing a variety of work done by a single student. These were sent by the scholarship applicants. Only high-school seniors are eligible for the scholarships

awarded through the Scholastic Magazine by sixteen of the leading art schools of the country, including our own Carnegie Institute of Technology. Scholarship applicants must also send their academic records and letters of recommendation from their art teachers or principals.

The preliminary judges selected about



FIRST PRIZE IN COLORED INKS

BY HARRY BERTOIA (AGE 20)

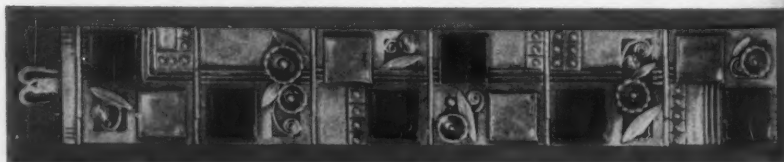
Cass Technical High School, Detroit



FIRST PRIZE IN SPENCERIAN PEN BY BOB GIVEN (AGE 18)  
Alhambra City (California) High School

seventy of the portfolios for consideration by the final jury. Although we had announced that only nineteen scholarships were to be awarded, Royal B. Farnum, director of the Rhode Island School of Design and one of the jury members, came prepared to present a scholarship, could not choose between the two he wished to have, and ended by offering scholarships to both of them. During the selection of the scholarship winners by the jury another interesting incident occurred. The jury's choice for the scholarship to the Moore Institute narrowed to two girls. During the discussion it was discovered the finalists were sisters, and to cap the climax they were twins. The discovery helped the decision. Miss Margaret Wadsworth,

of the Moore Institute, was a jury member. With her approval the jury awarded each twin a half scholarship. Two other members of the jury represented art schools awarding scholarships: James Boudreau, director of Pratt Institute, and W. A. Readio, of the Department of Painting and Design at Carnegie Tech. They were both delighted with the choices made for their schools. In addition to the four members previously mentioned, the final jury included Andrey Avinoff, Director of the Carnegie Museum, and Clifford Bayard, formerly of Carnegie Tech, who at the last minute served as a substitute member of the jury, when it was learned that Dudley Crafts Watson, of the Chicago Art Institute, and C.



FIRST PRIZE IN JEWELRY BY DANIEL BLISS (AGE 18)  
Miller Vocational High School, Minneapolis

## THE CARNEGIE MAGAZINE

Valentine Kirby, of Harrisburg, would be unable to attend.

A special jury composed of Frank Aretz, J. Bailey Ellis, and Frederic C. Claytor selected the prize winners in sculpture and the crafts. Another jury chose the best mechanical drawings. On it were H. M. McCulley, Andrew J. Miller, and E. D. Hoyt. The preliminary jury included Elmer Stephan, Miss Mayma Eastman, Russell T. Hyde, and Roy Hilton.

The selections made by the jury for the exhibition will make a colorful and interesting show. The exhibition includes, as in previous years, oils, water colors, pencil drawings, pen-and-ink sketches, decorative designs, prints, a group of mechanical drawings, sculpture, jewelry, metal work, pottery, and textiles.

Visitors to the exhibition will again be amazed and delighted with the art work being done in American high schools. At a dinner in honor of the judges one of the members of the jury who has seen each of the preceding exhibitions thus describes the art of the Scholastic contributors:

"The competitors in this exhibition take art seriously, honestly, devotionally, and with a flaming enthusiasm. In consummate attainments their capacities are often nothing short of a prodigy. The art of the adolescent has been decidedly underestimated, whereas it possesses a peculiar fragrance that is quite typically and specifically its own. It seems wrong to me to evaluate all art produced by youth as only a transitory aspect of the larval order before the emergence of the artistic imago and to compare it with artistic maturity merely as an uncompleted and imperfect form of expression. Certainly adolescent art has a freshness of its own, just as spring, with its original and unique charm, is not a preparation for summer but a season of the year in its own right. The psychology of the age of the contributors to the Scholastic exhibition is well expressed in the buoyancy, vitality, and courage with which they attack

esthetic problems of a scope that would make more mature artists hesitate and shrink. Many young people display in this formative age a marked creative capacity, a romantic idealism, and an imaginative sweep which may be entirely lost in later years unless proper guidance is given to a budding gift."

During the past two years a small



FIRST PRIZE IN PICTORIAL ARTS  
By MARIAN COURTNER (Age 17)  
Lakewood (Ohio) High School

foreign section has been included in the high-school exhibition. Again this year there are representative works of art done by boys and girls between the ages of twelve and eighteen, which were sent for the exhibition by the ministers of education of Belgium, Germany, Russia, Austria, France, Denmark, and Canada.

When the exhibition closes on May 10 at the Carnegie Institute, it will go immediately to the Art Institute of Chicago, after which the American Federation of Arts, following the plan of the past several years, will direct its travels. Under the joint auspices of the Federation and the Scholastic the exhibition will be shown in Philadelphia in September, at the National Gallery of

Art in Washington in October, and at the American Museum of Natural History in November. It will then be divided into three smaller units so that sections can be shown in a number of other cities for two-week periods before the objects are returned to their owners in April 1937.

Pittsburgh, as usual, is creditably represented in the current exhibition and in the prize-winning lists. The influence of the Carnegie Institute art classes for children, as well as the excellence of the public-school art program, continues to be apparent to the critical observer. The effect of the Saturday-morning classes at Carnegie Tech in design, painting, and sculpture for high-school students is likewise noticeable.

The observer who examines the catalogue for schools or cities sending the best work will find that Cass Technical High School in Detroit again heads the list of outstanding schools.

In making comparison between the work of the Cass Tech students and the boys and girls of other schools it should be remembered that Cass Tech was especially fortunate in having its art department singled out some fifteen years ago to be sponsored by the Detroit Art Commission. The students there, as a consequence, have advantages of equipment, materials, teachers, and encouragement duplicated in practically no other public high school of the country. Cass Tech students would have been awarded four more honorable mentions than they received except for the ruling made by the committee that no school may win more than eight of the cash prizes. Other outstanding groups include the Girls High School and Overbrook High School, both in Philadelphia; Arsenal Tech of Indianapolis; West Tech of Cleveland; Miller Vocational High School in Minneapolis; Alhambra (Calif.) City High School; Wheeling High School; and Norwich (Conn.) Free Academy.

Those who direct the course of these Scholastic exhibitions feel that they

are now an established annual event. Even the sponsors of the idea are a little overwhelmed at the strides it has made in the short space of nine years. From an experiment which in the beginning touched only one city it has grown until its reach leaves no part of the United States unaware of its force and its challenge.

As a testing ground for the art expression of American youth the project is unique—its ends are being served through no other channel in our country. Its mission cannot be ignored.

## SURVEY OF PAINTING IN COLOR REPRODUCTIONS

THE CARNEGIE INSTITUTE is presenting an exhibition of fine color reproductions selected from European and American publishers by a special committee appointed by the American Federation of Arts.

The collection, which has been selected to form a survey of painting from the fourteenth century to the present day, demonstrates the fact that the number of excellent color reproductions now published has increased considerably and that the quality has been greatly improved.

Some of the outstanding painters have been represented by two reproductions—Botticelli, Raphael, Dürer, Rembrandt, and Velásquez among the old masters, and Manet, Renoir, Cézanne, and Van Gogh among the moderns. Though it is obviously impossible in an exhibition limited to seventy-five pictures to represent every important painter, nevertheless few, if any, of the great masters have been omitted.

Any of the reproductions may be purchased through the American Federation of Arts, which assembled the exhibition and is now directing its circulation.

The exhibition will continue through May 14.



# THE KANE MEMORIAL EXHIBITION

By JOHN O'CONNOR JR.

*Assistant Director of Fine Arts, Carnegie Institute*

HE rests on a barren slope in Calvary Cemetery. It is the plot of single graves. Not far away is the section reserved by the St. Vincent de Paul Society for those who in death would not otherwise find a place in the earth. He lies, therefore, with simple and humble folk like himself. His grave looks down in one direction toward a series of small, secluded valleys, the like of which one might expect to come upon in a remote country district. In the other direction, just over a hill and across the river is Homestead, the site of the Carnegie Steel works. This particular scene is one he painted a number of times. It offers that strange mixture of industrial and rural life, the presentation of which seemed to have a strange fascination for him. They were the two things he knew. One represented his active life and the other his childhood and dream existence—although he would never have put it that way. Life was simple for him. It required no involved explanations.

John Kane was born in West Calder, a small town near Edinburgh, Scotland, on August 19, 1860. His parents had both been born in County Galway, Ireland, and had married there, but all their nine children were born in Scotland. The father died when John was eight. He went to work in the coal mines the next year. In 1880 he came to America. His elder brother, who had preceded him to this country, secured a job for him in the Tube works at

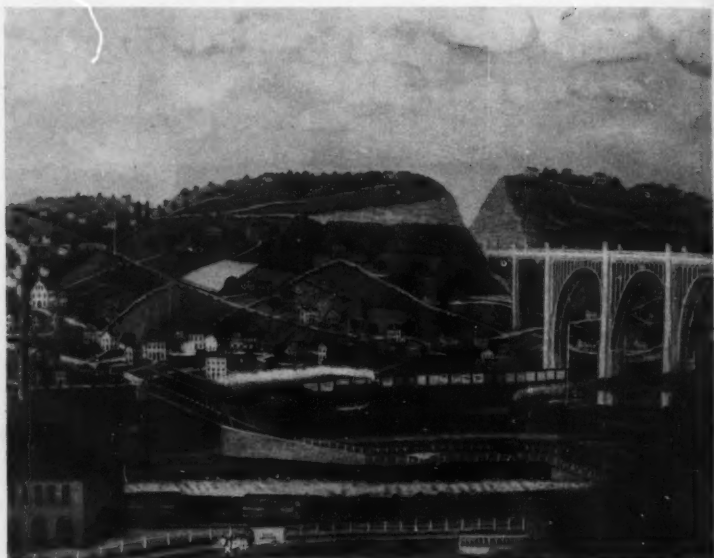


PHOTOGRAPH BY DAVID H. CRAIG

JOHN KANE (1860-1934)

McKeesport. A little later he worked at the coke ovens at Connellsville, and then at the blast furnaces of Bessemer. At this last place he refused to work on Sunday because it interfered with his duty of attending mass. He was discharged and went to Pittsburgh, where he secured employment as a street paver. After seven years at this occupation, during which time he paved or repaved many of the streets of Pittsburgh, he went to the Pressed Steel Car Company to paint box cars. From that he turned to house painting, which he followed off and on for almost thirty years. In times of depressions he took odd jobs in Pittsburgh or went traveling in search of work. During the Great War he helped in the building of barracks at Camp Sherman, and when that work was completed he returned to Pittsburgh to help in the making of shells.

John Kane's life until 1927 was like that of thousands of other immigrants who have helped in the actual physical building of America. In that year the committee of admission for the Carnegie International accepted his painting "Scene from the Scottish Highlands." The members of the committee were Andrew Dasburg, Henry Lee McFee, Abram Poole, Eugene Savage, Eugene Speicher, and Horatio Walker—all distinguished American artists. It can now be told that it was Andrew Dasburg who insisted that his painting should be admitted. When chided by one of



**TURTLE CREEK VALLEY**  
Lent by the Valentine Gallery



**FROM MY STUDIO WINDOW**  
Lent by Miss Adelaide Milton de Groot

the members of the committee, he said he had so much faith in the ability of the artist, of whom he had never heard, that he would purchase the painting; and he kept his word. Thus did the career of John Kane laborer come to a close, and the career of John Kane artist begin.

The acceptance of this painting for the most important art exhibition in America was not so much an isolated fact as it might appear. It is true that the artist was a laborer in his sixty-seventh year. He had never attended an art school, he had little formal education of any kind, he had lost a leg in a railroad accident, his health was not good, he had practically no friends, and he was without influence of any kind. That is one side of his story, but there was another. As a very small child in Scotland, he was reprimanded in school because he distracted the other pupils' attention by drawing on his slate. In depression periods in this country, he went from house to house taking orders for crayon and pastel portrait enlargements, which he made himself. When working for the Pressed Steel Car Company, during the lunch period he would paint pictures on the box cars to amuse his fellow workers. On rainy days, when he could not follow his latter-day trade as a house painter, he would search out industrial scenes or bits of landscape to sketch. The truth is, he painted to satisfy his inner self.

There were three realities for John Kane—God, nature, and himself. In his very limited and humble way he rejoiced, as few men have, in the world that God created; and he felt called, for the greater honor and glory of God, to transmit to his fellow men his impression of the small but glorious world his eyes encompassed. It was a beneficent world, the world he knew, and he painted it in the simple way he saw it. It was a world in which industry was supreme, but from which he refused to rule out green hills and valleys, quaint odd figures of men and women and children and animals. The mills of

Pittsburgh were his constant theme, but always to relieve the industrial scene was the background, where green hills and valleys were done with minuteness and delicacy that is unbelievable when it is realized that the hand that painted them was the same that long since should have lost its sensitiveness through the hard labor it had performed. When John Kane was asked why he used Pittsburgh so often as a subject, he replied: "Why shouldn't I? I have helped to build its mills and homes, I have paved its streets, made steel, and painted its houses. It's my city, why shouldn't I paint it?"

There are those who would not grant the title of "artist" to John Kane. It is true, he knew little or nothing of the many technical tricks which are part of the equipment of every artist. It is true he could not draw, if by drawing one refers only to that exact and precise sweep of line which comes so naturally to most students of art. By the time he began to paint, it was too late for that calloused hand to draw with precision and flare. No one would contend that the qualities he lacked were those which are essential to a painter. He did possess those innate instincts common to all who deserve to be called artists. As Henry McBride expressed it:

"He was more than a painter, he was a poet in the use of paint. In the American section of the International Exhibition, where there are rows and rows of highly schooled paintings that contained little else than schooling, the meeting with the sweet feeling and novel approach of John Kane came upon one, as James Stephens, the Irish poet, once said, 'like a breath of fresh air in a soap factory.'"

That the admission of John Kane's painting for the twenty-sixth International was no mere accident was demonstrated when three succeeding juries of admission voted paintings by him into the Internationals of 1928, 1929, and 1930. Then his day of justification came when the Carnegie Institute invited his canvas "Monongahela



OLD ST. PATRICK'S

Lent by Robert H. Tannahill

Valley" for the thirtieth International. John Kane, the immigrant laborer who had kept the spark of poetry alive in his soul, proceeded to take his place among American artists. The invitation was repeated in 1933 when he was represented by the canvas "Industry's Increase." The painting selected for the 1934 International, "Crossing the Junction," was almost completed when John Kane died on August 10, 1934. Seven glorious years had been vouchsafed to him during which he completed about ninety canvases, forty-six of which are in the current memorial exhibition at the Institute.

After John Kane had been admitted to the International; there were those who said his paintings could not make the annual exhibition of the Associated Artists of Pittsburgh. He submitted six canvases for the exhibition of 1928 and all of them were accepted—one, "Turtle Creek Valley Towards Pittsburgh," re-

ceiving second honor. The next year in this exhibition he was given the Carnegie Institute Prize of \$250 for the best group of three or more paintings. In 1933 his painting "Liberty Bridge" was awarded first honor. John Kane achieved, where he wanted to achieve, among his fellow artists in their exhibition in his own home town.

The Harvard Society of Contemporary Art was one of the first organizations after the Carnegie Institute to recognize his genius, and it was followed by the Toledo Museum of Art, which invited a painting for the Eighteenth Annual Exhibition of Selected Paintings by Contemporary Artists in 1930. Then the Museum of Modern Art requested him to send "Homestead," "Escape," and "A Squirrel Hill Farm" to the Exhibition of Painting and Sculpture by Living Americans in 1931. Other important museums asked for paintings, and his pictures began to

## THE CARNEGIE MAGAZINE

find their way into private collections. It should be recorded that the Contemporary Arts Gallery gave him his first one-man show in New York in 1931. The honor that John Kane would have appreciated most came, as in the case of many men, after his death. Very appropriately, on the occasion of the opening of the new building of the United States Department of Labor at Washington, at the invitation of the Secretary of Labor, Miss Frances Perkins, fifteen of his paintings were shown. By so doing, the Department of Labor honored the laborer who preserved faithfully and persistently his vision of his world until the day came when he could record it for mankind.

John Kane mapped out and plotted his canvases with amazing skill. Many of them were veritable panoramas that took in the whole countryside, as "Coleman Hollow," owned by Professor John Dewey; or entire towns, as

"Homestead" or "Turtle Creek Valley." He was able to inclose in a small canvas great areas and innumerable buildings without losing the value of width or depth or without crowding. This may be seen in many of his landscapes, but especially in "From My Studio Window," "Across the Strip," and "Old St. Patrick's." The unfinished painting "Juniata River" is an excellent illustration of his method of working, because it shows how he projected his canvases, how deeply he was concerned with the framework of structure, how he envisioned a scene as a whole, how he introduced his color notes, and how tenaciously he held to his outline.

He had a remarkable sense of form and pattern. In the large painting entitled "Coleman Hollow" he leads the spectator's eye into the picture through a high valley in the foreground down across the river to a small settlement and then on through interminable fields



A SQUIRREL HILL FARM  
Lent by Edward Duff Balken



to the distant hills and beyond them to the mountains. At every point the eye is arrested by a pleasing view and travels by easy stages from one form to another. His unpremeditated sense of design is seen at its best in his self-portrait, where each part of the torso is made into an extraordinary pattern. His wealth of detail never detracts from his general theme, but rather tends to heighten it. Automobiles, locomotives, trains, street cars, horses and wagons, and domestic animals had an allure-ment for him and he was unable to resist the temptation to insert them in his pictures, and yet with his sense of design he always gave them a place where they made an interesting spot and color note. He used the sweep of rivers and the trail of smoke, railroad tracks and roads most effectively in his patterns. This may be seen in "Monongahela Valley," "Homestead," and "Crossing the Junction." He had the power to envelop a painting with an atmospheric magic, as in "Mount Mercy" and "Close of Day."

There will always be a discussion as to what ability John Kane would have developed if his talents had been fostered by discipline and if he had mastered through training the imple-ments of the painters. The important point is that he did train himself, through observation, and he did master the most important implement of the artist—color—as few of his craft have. He had taken advantage of his years as a house painter to find out how to mix crude colors. He had a command of varieties and gradations of colors, especially of greens and browns. The use of green may be seen in practically any of his paintings, for it was his favorite color and because he required it in the rural scenes he loved to depict. His use of varieties and gradations of green may be seen to advantage in "A Squirrel Hill Farm" or "Cathedral of Learning." His employment of rich brown may be observed in "Monongahela Valley," and his ability to use white in "Winter." More remarkable

than his color values were the textures he introduced. They were woven in and out of his canvases with an infinite variety.

There were limitations to John Kane as an artist. He did not have a happy facility for drawing figures. There were times when his brush fumbled and faltered. His perspective was often false, his drawing hard, and his painting tight. But these defects only tended to accentuate his accomplishments when his natural talents as an artist were set free. There were passages in his paintings that would do credit to the most sophisticated member of the school of Paris.

Much has been said of John Kane's naïve and childlike qualities. He was naïve in the sense that his values were not ordinary ones and in the sense that his point of view was, to say the least, unusual and had an unaffected simplicity about it. He was not a child in physical or mental make-up, and yet he had definite childlike qualities. He had a child's faith, a child's wonderment at the world about him, and he had to an extraordinary degree the innocent freshness and delightful charm of a child's vision. He had a child's humility and acceptance of things as they are. He lived as one poor in temporal goods and rich in spirit in what was to him the best of all possible worlds, and he was happy that it had been given to him to depict in color small sections of it. If John Kane was childlike, it was of conscious choice that he might merit the Kingdom promised by the only Master he ever knew to those who become as little children.

[The John Kane Memorial Exhibition will be on view through May 14.]

#### WHO OWNS AMERICA?

It is a mischievous statement that the rich 2 per cent of the people own between 80 and 95 per cent of the wealth, when as a matter of fact 72 per cent of the wealth and 88 per cent of the income are owned by people who have less than \$5,000 a year.

—W. J. CAMERON

## "THE PLAY'S THE THING"

Reviews of Harry Segall's and John Hayden's  
"Lost Horizons" and of Euripides "Hippolytus"

BY HELEN ST. PETER



ALTHOUGH both the dramas presented during the Lenten season at the Carnegie Little Theater were based upon the suicide of a woman disappointed in love, they were in all other respects a perfect contrast.

The theme is treated directly in "Lost Horizons," a play written in 1933 by Harry Segall and revised by John Hayden. Stunned by a sudden announcement that her fiancé had broken their engagement, Janet Evans took her life. But instead of finding that death had brought her the peace and forgetfulness that she had sought she was made to realize that the "Everlasting has set his canon 'gainst self-slaughter." In the Hall of Records she discovered that if she had completed her destined course she might have saved an innocent man from capital punishment, kept two young girls from betrayal and desertion, brought success to her associates in the theater, and discovered in the writer of the play a more congenial life companion than her first fiancé. Her connections with these various persons, however, were so slight that they brought to mind what Edgar Lee Masters said he learned from the shadow of a tree:

Our shadow-selves—our influence—may fall  
Where we may never be.

Most of the men in this play were deep-dyed villains, their plots being so commonplace, so banal as to seem melodramatic. But there was the stamp

of reality about the people of the theater. Janet Evans was an actress, and the highest happiness destined for her was her friendship with a playwright who shared with her that depth of insight, that keenness of perception and awareness of persons and things which are the rewards of those who devote themselves to the drama. Although to the New York critics the part of the stage manager seemed dull, here he proved to be one of the most amusing characters, and his good-natured claims for credit in making the show a success might well apply to Mr. Weninger and his stage crew. For, in spite of the twenty-five changes of scene and the cast of sixty-five students, the play moved quietly and smoothly, and to accomplish this the stage crew must have worked with catlike agility. There was only one realistic scene, an attractive apartment in the first act. For the rest of the play, the changes from Los Angeles to Montreal, New York, Kansas City, Atlantic City, and finally back to the Hall of Records were suggested by changes in the lighting and rapid use of various chairs, davenportes, and desks set at various angles to give some variety. The complete black-outs during the intervals when these changes were being made added something definite to the mood of the play for those who entered into its spirit. The entrance to the Hall of Records left one with an uncanny feeling, as if the characters had come through great spaces like those described in Francis Thompson's "Hound of Heaven."

In the two productions that I saw the part of the playwright was taken by the same student who suggested the

sensitiveness, tact, and geniality of the character very well, but seemed somewhat lacking in force. Some of the minor parts, especially the detective Keegan, the butler, and the two elderly men were well done. The part of Janet Evans was so prominent that it offered a chance for individuality of interpretation. One of the two girls, dressed in glistening white, emphasized the idea of the "disembodied spirit" and appeared throughout the play with the sort of rapt expression that Josephine Hutchinson used in "Alice in Wonderland." The other played her part with endearing charm as well as with wistful spirituality. Both this girl and her friend, Rita Rogers in the play, seemed to catch without effort a spirit of gaiety and lightness of tone which made the drama, in spite of its somber background, highly enjoyable. It was given under the direction of Albert Lovejoy.

In the Greek drama "Hippolytus" Euripides tells how Phaedra, the second wife of Theseus, had become infatuated with her stepson, Hippolytus. According to the play he was completely oblivious of her existence, and her guilty passion had been a secret known only to herself, "her discretion amply

supplying the place of chastity." But her secret was forced from her by her oversolicitous nurse, who in turn carried the story directly to Hippolytus. Terrified by his anger over the disclosure and believing that she was already cursed because of her own ancestry, the queen hanged herself. To the Greeks, "suckled in a creed outworn," it seemed natural that the woman should leave behind her in death a message incriminating the very man whom she professed to love, and who, because of her charges, was doomed to suffer banishment and death.

This fate had been predestined for Hippolytus by the goddess Aphrodite because he had refused to worship at her shrine and had chosen to be the devotee of Artemis, goddess of purity and outdoor life. A normal youth, scorning the goddess "whose rites demanded nocturnal secrecy," he was completely at a loss when it became necessary for him to defend his chastity, which is after all a purely negative virtue. At the opening performance this part was played with moving sincerity, arousing the sympathy of the audience and giving poignancy to the entire play; on the second evening the



SCENE FROM "LOST HORIZONS"—STUDENT PLAYERS

young man, although endowed with a better physique, failed entirely to enter into the spirit of the part. A similar comparison might be made between the students who played Theseus, the first one being much more dignified. The messenger seemed to portray the Greek type better than any of the others, and thus showed his versatility because he had appeared equally well cast as Cholly in "Major Barbara." The young queen, clad in royal purple adorned with simple ornaments of gold, made a pathetic figure of great beauty; but she gave the impression that the sufferings of Phaedra were physical rather than mental, an interpretation that seemed to belong to Elizabethan rather than to Greek tragedy.

The mood of the play was intensified by the setting, which consisted of a finely proportioned palace, the hospitable portals of which were graced by two exquisite statues of the rival goddesses, Artemis and Aphrodite, both tinted, like the walls of the palace, a delicate green. In front of the palace gates extended broad steps, arranged in three groups of the mystical number three, over which circled bare-limbed Greek maidens, clad in colors ranging from deep browns for the "dark" voices to bright yellows for the "light" voices. This chorus chanted comments on the theme, and portrayed in rhythmic gestures the emotional background of the action. Whether this expressionistic method of choral speech is appropriate to the Greek tragedy is open to question: to the writer it seems to belong rather to the Bacchanalian revelries described in Keats' "Ode on a Grecian Urn." The superb poise and leisurely serenity that belong to the Greek sculptural replicas in the Hall of Architecture at the Carnegie Institute seemed to find a better prototype at the Passion Play of Oberammergau, where the chorus consisted of men who stood motionless and majestic during their choric interludes.

For the students who participate in the annual Greek drama there is no

lack of inspiration, and one of the graduates has repeatedly expressed the hope that such a drama might be presented out of doors before the portals of the impressive Mellon Institute. Such a play, however, is a severe test of the sympathy and understanding of modern audiences, who find themselves more at ease when such a play as "Lost Horizons" is presented. For this reason Chester M. Wallace is to be commended for his success in arousing the interest of the large audiences who always attend the Greek play.

## IN HONOR OF SHAKESPEARE'S BIRTHDAY

PURSUING a custom instituted twenty years ago, the Shakespeare Birthday Club of Pittsburgh—the oldest organization of its kind in America—will commemorate the three-hundred and seventy-second anniversary of the Bard of Avon's birth on the morning of April 23, when a brief program will be conducted on the steps of Carnegie Music Hall.

At that time the statue of the great Elizabethan that guards the entrance to the hall will be crowned with a wreath of flowers by a student actress from the Drama School of the Carnegie Institute of Technology, who will recite an ode written expressly for this memorial occasion.

## SPECIAL PROGRAMS

### TECH

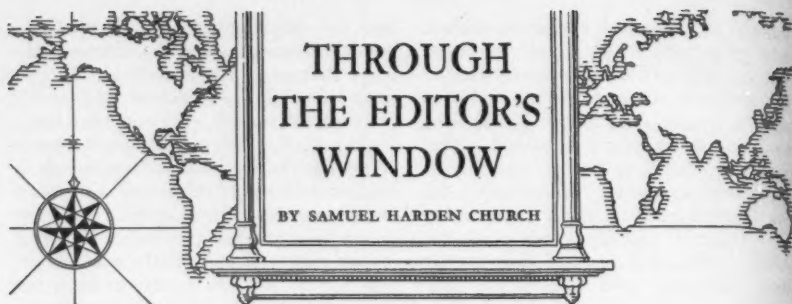
#### APRIL

28—"Contemporary Books and the Contemporary Theater," by William Lyon Phelps, Critic and Professor of English Literature, Yale University. 4:30 P.M. in the Little Theater, College of Fine Arts.

### MUSIC HALL

#### APRIL

25—Dr. Bidwell will be assisted in his regular Saturday evening recital by Miss Betty O'Toole, pianist, who will play the Concerto in D Minor by Mozart. 8:15 P.M.



### TAXING THE SURPLUS

**J**OHN MARSHALL once said, "The power to tax is the power to destroy."

President Roosevelt's proposal to tax the surplus cash reserves of corporations out of existence as a social evil will destroy the main instrument for the support of our people in times of depression. During these hard years of distress the only thing that has kept our commercial institutions of every kind alive as going concerns is their cash reserves. Every business institution, from the United States Steel Corporation all the way down the line, has been kept in operation, although in reduced activity, by dipping into surplus profits accumulated through the fat years. In the first year of its organization that corporation set aside a surplus of twenty-five millions as working capital, absolutely indispensable to its operation. All other well-managed companies do likewise. These savings constitute a reservoir for hard times, where all the money available for maintenance and for future wages is deposited; and while wages and hours might have to be reduced as the money in the reservoir recedes, so that all shall have something and no one shall be in abject want, yet the very existence of this treasure will keep business alive and prevent severe suffering until prosperity returns. If we destroy the surplus, we destroy a garden and create a wilderness.

It is a pity that the President, who is

not supposed to know the intricacies of finance, and has had no training in economic science, does not have in his council of advisors a great chancellor of the exchequer—one for instance like Carter Glass or Russell C. Leffingwell—who would preserve him from his dangerous experiments in these fundamental problems of money and taxation, which are fraught with so much peril to the nation. Theodore Roosevelt, who was of the same volatile temperament, would have made similar mistakes but for the guidance of that magnificent galaxy of statesmanship which gave real power to his administration—Hay, Root, Knox, Taft, Frye, Lodge, Bacon. On many a threatening occasion these men restrained Theodore Roosevelt from sailing his bark into uncharted seas; and when at last, through personal ambition, he broke away from them in 1912, he struck upon the rocks. As compared with this phalanx of elder statesmen, the present Mr. Roosevelt, excepting his Secretary of State, has not one man of the first competence in his cabinet, or in the ranks of his even more influential secondary advisors. And this is why we have government by impulse, by favor, and by emotion; and this again is why the New Deal has failed, practically and constitutionally, at every point on which it has advanced its claims.

All the beneficent changes which the President so honorably desires to introduce into the lives of our workers must come from a distribution—not of



wealth, but of income, and of income applied to wages. The error of the President and of his advisors seems to lie in confusing wealth with its income. If the income, of which the surplus is a part, is overtaxed, the wealth which produces it will dry up; then, instead of being a nation of well-to-do individuals, as in the past, we shall bring upon ourselves a catastrophe of universal confusion and misery. If the President would only cease from building his inverted pyramid of taxation, keep his promise of a 25 per cent reduction, dissolve his costly bureaus, put unemployment back on business, charge relief upon the local conscience of society, and be moved by Grover Cleveland's great axiom that "the Government must not support the people, but the people must support the Government"—if he would do these things, he might yet redeem his administration from the abyss of failure into which it is falling. Into that abyss the people will go with him if he continues to tax their substance away from them.

## THE MINOTAUR AT PITTSBURGH

WITH the floods at Pittsburgh threatening a second inundation, it struck discouragement and dismay into the hearts of our people to have President Roosevelt give direction to postpone all flood protective legislation for another year. We do not agree with the President. We would like to see him cancel every other public work that can be immediately put aside and devote all of the financial resources remaining in his hands, and such others as may be necessary, to a stoppage of the destruction of the lives, homes, shops, and utilities of the nation. The Government engineers have long held efficient plans for these imperative improvements at Pittsburgh in the neglected archives at Washington. For thirty years our forward-looking men have pleaded for rescue from the devouring monster of the annual spring floods. Yet the

Minotaur exacts his yearly tribute while Theseus fishes in the placid waves, far away from these devastating storms. We should have expected the President, forgetting all else, to assign the builders to their work upon the dams, reservoirs, and sea walls of Pennsylvania on the day following the disaster. With a large part of our city in ruins, we ask that it be ordered now. Until this is done, while we can bear the past with fortitude, we can face the future only with apprehension and terror.

## WAR—NEVER AGAIN!

GEORGE CANNING, in 1826, as prime minister for George IV, and under the fiction of the King's Speech, declared, "I called the New World into existence to redress the balance of the Old."

I wonder! Have we, to whom the New World is a heritage more rich and more precious than anything that ever existed on the earth before—have we used it to redress the balance of the former things?

It is true that through the first hundred years of the American union we earnestly pursued the development of our new ideals, and we did demonstrate the example of a government erected upon the foundation of liberty and law. But at the close of our war with Spain something happened that seemed to becloud the blue sky of freedom under which we had been living. As a victor in that war we took over the Philippines as an indemnity. It is true that we disguised the transaction by making a payment of money for those islands, but none the less the episode served to change our national character from that of a free democracy into an imperial government which held in subjection an unwilling and captured people. We had from that moment ceased to be a republic and had become an empire.

The Philippines, which should never have been acquired, are now gone, and the foolish dream of empire has gone with them. America is once more a

## THE CARNEGIE MAGAZINE

republic; and the next step in our progress should be the consideration of Canning's challenge that we shall redress the balance of the Old World.

That can be done only by dedicating our country to perpetual peace. World prosperity would quickly follow that example. The desire of our people to cooperate as a good neighbor with every honorable aspiration of other nations has been shown throughout our history. After the World War we helped enormously in the execution of the Kellogg-Briand Pact, in which war is forever renounced as an instrument of national policy. Our country now cherishes no interest and no ambition which should stir the rivalry or excite the enmity of any other nation. While the world at large is arming, we arm, on land, on sea, and in the air. But this is the plain dictate of prudence and common sense, and done under a resolution at all times to reduce our preparation in pace with our neighbors.

We present it as a moving conception of our great democracy that notwithstanding our wealth and power we value the life and vigor of our manhood so highly that we will never again sacrifice it in the universal slaughter of war. We aim to make it known throughout the world that America, compounded as it is of all the races upon the earth, has fixed her policy upon an unbreakable peace, and that she will not, short of an invasion, commit murder, nor submit her sons to be murdered, in the inexcusable atrocity that is called war.

If in any unhappy conflicts between other nations we should suffer a grievance, we propose to rest our cause in peaceful arbitration at the time, or after those hostilities shall have ceased. We hold that there can be no controversy between our country and any other country that cannot be settled amicably around a table where honorable men are moved by humane motives. And what we ought to say to the world in order to redress its balance is this, that while armed to the teeth, America will never fight again.

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